



834 675-2

THE COMPLETE DINAH WASHINGTON ON MERCURY

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THE COMPLETE

Dinah Washington

ON MERCURY VOL.3



1952-1954

This is the third volume of the complete chronological issue of the Mercury/Emarcy recordings by the "Unforgettable" Miss D-Dinah Washington. It contains 52 historic recordings from the mid 1950's many of them considered to be her very finest jazz performances including 5 newly discovered selections and 11 long unavailable titles originally issued only as singles.

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1952

1954

THE COMPLETE DINAH WASHINGTON ON MERCURY VOL.3

◆ DISC 1 834 680-2

- 1 MY SONG *
- 2 HALF AS MUCH *
- 3 I CRIED FOR YOU
- 4 GAMBLER'S BLUES
- 5 YOU LET MY LOVE GROW COLD *
- 6 SURPRISE PARTY *
- 7 DON'T GET AROUND MUCH ANYMORE
- 8 AIN'T NOTHIN' GOOD *
- 9 FAT DADDY
- 10 GO PRETTY DADDY
- 11 TV IS THE THING *
- 12 TV IS THE THING
- 13 FEEL LIKE I WANNA CRY
- 14 LEAN BABY
- 15 NEVER, NEVER
- 16 I AIN'T GOIN' TO CRY NO MORE
- 17 AM I BLUE
- 18 PENNIES FROM HEAVEN
- 19 SET ME FREE

20 SINCE MY MAN HAS GONE AND WENT *

- 21 SILENT NIGHT *
- 22 THE LORD'S PRAYER *
- 23 MY MAN'S AN UNDERTAKER
- 24 MEAN AND EVIL *
- 25 SHORT JOHN
- 26 OLD MAN'S DARLIN'
- 27 LOVE FOR SALE
- 28 OUR LOVE IS HERE TO STAY

◆ DISC 2 834 681-2

- 1 SUCH A NIGHT *
- 2 UNTIL SUNRISE
- 3 ONE ARABIAN NIGHT
- 4 I LET A SONG GO OUT OF MY HEART
- 5 A FOGGY DAY
- 6 BYE BYE BLUES
- 7 BLUE SKIES
- 8 (NO,NO,NO) YOU CAN'T LOVE TWO *

9 WHAT A GREAT SENSATION *

- 10 RAINDROPS *
- 11 BIG LONG SLIDIN' THING *
- 12 DREAM
- 13 I DON'T HURT ANYMORE
- 14 SOFT WINDS
- 15 IF IT'S THE LAST THING I DO *

◆ DISC 3 834 682-2

- 1 INTRODUCTION
- 2 I'VE GOT YOU UNDER MY SKIN
- 3 NO MORE
- 4 DARN THAT DREAM
- 5 YOU GO TO MY HEAD
- 6 LOVER COME BACK TO ME
- 7 COME RAIN OR COME SHINE
- 8 CRAZY HE CALLS ME
- 9 THERE IS NO GREATER LOVE
- 10 I'LL REMEMBER APRIL

* Previously Unissued Master or Previously Only Issued as Single.

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**DIGITALLY REMASTERED DIRECTLY
FROM ORIGINAL MONO MASTERS**



THE COMPLETE

Dinah Washington

ON MERCURY VOL.3



1952-1954

1. **MY SONG**(James) 2:55 *
2. **HALF AS MUCH**(Curley Williams) 2:30 *
3. **I CRIED FOR YOU**(Freed-Arnheim-Lyman) 2:26
4. **GAMBLER'S BLUES**(Dinah Washington) 3:14
5. **YOU LET MY LOVE GROW COLD** 2:55 *
(Jessie Mae Robinson)
6. **SURPRISE PARTY**(Hilliard-Bishop) 2:36 *
7. **DON'T GET AROUND MUCH ANYMORE** 3:08
(Russell-Ellington)
8. **AIN'T NOTHIN' GOOD**(Fox-Friedman) 2:53 *
9. **FAT DADDY**(Sanford-Medley) 2:25
10. **GO PRETTY DADDY**(Sanford-Medley) 2:22
11. **TV IS THE THING**(Sanford-Medley) 2:38 *
12. **TV IS THE THING**(Sanford-Medley) 2:25
13. **FEEL LIKE I WANNA CRY**(Thomas Kirkland) 3:17
14. **LEAN BABY**(May-Alfred) 2:16
15. **NEVER, NEVER**(Kirkland-Luke) 2:14
16. **I AIN'T GOIN' TO CRY NO MORE** 2:37
(Sanford-Medley)
17. **AM I BLUE**(Clark Akst) 3:13
18. **PENNIES FROM HEAVEN**(Burke-Johnston) 2:16
19. **SET ME FREE**(Sanford-Medley) 2:28
20. **SINCE MY MAN HAS GONE AND WENT** 2:03 *
(Walter Merrick)
21. **SILENT NIGHT**(P. D.) 2:21 *
22. **THE LORD'S PRAYER** 2:41 *
(Albert Hay Maleotte)
23. **MY MAN'S AN UNDERTAKER** 2:29
(Kirkland-Thomas)
24. **MEAN AND EVIL**(unknown) 2:15 *
25. **SHORT JOHN**(Elroy Crane) 2:52
26. **OLD MAN'S DARLIN'**(L. Kirkland) 2:33
27. **LOVE FOR SALE**(C. Porter) 2:11
28. **OUR LOVE IS HERE TO STAY** 2:30
(G. & I. Gershwin)

①~④ Dinah Washington(vo) acc. by Jimmy Cobb
Orchestra: Clark Terry(tp) Russell Procope(cl, as) Paul
Gonsalves(ts) Beryl Booker(p) Keter Betts(b) unknown(g)
Jimmy Cobb(ds). Chicago, c. Summer 1952

⑤~⑧ Dinah Washington(vo) acc. by unknown
Orchestra: include (tp) (as) (ts) (bs) possibly Beryl Booker(p)
Keter Betts(b) Jimmy Cobb(ds). Chicago, c. early 1953

⑨~⑬ Dinah Washington(vo) acc. by Paul
Quinichette(ts) unknown(p) Jackie Davis(org) Keter Betts(b)
Jimmy Cobb(ds) Candido Camero(bgo).
New York, June 10, 1953

⑭~⑯ Similar as above; also unknown(tb-⑭) unknown
mixed vo group (⑭⑮) added. same date ?

⑰~⑲ Dinah Washington(vo) acc. by Paul
Quinichette(ts) Sleepy Anderson(p) Jackie Davis(org) Keter
Betts(b) Ed Thig pen(ds) Candido Camero(bgo-⑲ only).
Chicago, June 17, 1953

⑲~⑳ Dinah Washington(vo) acc. by unknown (ts) (tp) (p)
(b) (ds) (bgo) (vo group). June-July 1953

㉑~㉒ Dinah Washington(vo) acc. by unknown choir
with(celeste) (g) (b). c. late Summer 1953

㉓~㉔ Dinah Washington(vo) acc. by unknown Orchestra
feat. unknown(ts). c. late Summer 1953

㉕~㉘ Dinah Washington(vo) acc. by unknown
Orchestra: possible collective personnel include Clark
Terry(tp) Eddie Chamblee(ts) Jackie Davis(org) Junior
Mance(p) Keter Betts(b) unknown(g) Ed Thigpen(ds).
c. Feb~March 1954

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DISC 2

DISC 2 834 681-2

1. **SUCH A NIGHT**(Lincoln Chase) 2:31 *
2. **UNTIL SUNRISE**(Fine-Moss-Collins) 2:40
3. **ONE ARABIAN NIGHT**(Norman Gimbel) 2:27
4. **I LET A SONG GO OUT OF MY HEART** 7:01
(Mills-Ellington-Nemo-Redmond)
5. **A FOGGY DAY**(G. & I. Gershwin) 7:57
6. **BYE BYE BLUES**
(Hamm-Bennett-Lown-Gray) 6:58
7. **BLUE SKIES**(I. Berlin) 10:55
8. **(NO, NO, NO) YOU CAN'T LOVE TWO** 2:57 *
(Terry-Kirkland)
9. **WHAT A GREAT SENSATION** 2:33 *
(Singleton-McCoy)
10. **RAINDROPS**(Thomas-Kirkland) 3:14 *
11. **BIG LONG SLIDIN' THING** 2:56 *
(Thomas-Kirkland)
12. **DREAM**(J. Mercer) 2:41
13. **I DON'T HURT ANYMORE**
(J. Rollins-D. Robertson) 3:11
14. **SOFT WINDS**(F. Royal-B. Goodman) 3:01
15. **IF IT'S THE LAST THING I DO** 3:04 *
(S. Cahn-S. Chaplin)

①~③ Dinah Washington(vo) acc. by unknown Orchestra
and vo. group(①② only): possible personnel include Clark
Terry(tp) George Barnes(g) c. March 1954

④~⑦ Dinah Washington(vo) acc. by Clark Terry(tp) Gus
Chappell(tb) Rick Henderson(as) Eddie Lockjaw Davis(ts)
Junior Mance(p) Keter Betts(b) Ed Thigpen(ds).
New York, June 15, 1954

⑧~⑪ Dinah Washington(vo) acc. by unknown
Orchestra: possible personnel include Paul Quinichette(ts)
Barry Galbraith(g) George Barnes(g) Wynton Kelly(p) Keter
Betts(b) Jimmy Cobb(ds). New York, June 1954

⑫~⑮ Dinah Washington(vo) acc. by Hal Mooney
Orchestra and unknown vo group. Gus Chappell(tb)
Los Angeles, August 3, 1954

CONTENTS

DISC 3

DISC 3 834 682-2

1. **INTRODUCTION** 1:11
2. **I'VE GOT YOU UNDER MY SKIN**(C. Porter) 5:28
3. **NO MORE**(Bob Russell) 3:19
4. **DARN THAT DREAM** 5:29
(E. Delange-J. Van Heusen)
5. **YOU GO TO MY HEAD** 11:17
(H. Gillespie-J. Fred Coots)
6. **LOVER COME BACK TO ME** 9:49
(O. Hammerstein-S. Romberg)
7. **COME RAIN OR COME SHINE** 3:14
(J. Mercer-H. Arlen)
8. **CRAZY HE CALLS ME** 5:05
(B. Russell-C. Sigman)
9. **THERE IS NO GREATER LOVE** 2:37
(M. Symes-I. Jones)
10. **I'LL REMEMBER APRIL** 11:48
(D. Raye-G.dePaul-P. Johnson)

① Introduction by Bob Shad

②~⑩ Dinah Washington(vo) acc. by an All-Star group
including Clifford Brown(tp) Clark Terry(tp) Maynard
Ferguson(tp) Herb Geller(as) Harold Land(ts) Junior
Mance(p) Richie Powell(p) Keter Betts(b) George Morrow(b)
Max Roach(ds) Los Angeles, August 14, 1954

The Complete Dinah Washington on Mercury Vol.3

by Dan Morgenstern

The two-year period represented in this third volume of Dinah Washington's complete output for Mercury comes exactly at the midway point of her rich but too brief recording career. By 1952, she had been in the studios for nine years; by the end of 1954, there would be nine more years to come.

While her biggest commercial success was still in the future, and there would be many artistic triumphs as well, this collection contains some of her very finest work in a pure jazz setting. The two great 1954 sessions of June 15 and August 14 teaming her with stellar casts of jazz players, are landmarks in her career and should once and for all settle any arguments about her credentials as a jazz singer.

This music has never sounded better than here, and the great August 14th session, with a live studio audience, is presented for the first time in its complete original sequence, including announcements and informal conversation, lovingly

restored by Kiyoshi Koyama, whose patience, diligence and skill are matched by no other producer of jazz records that I know of.

Aside from these highlights, the totality of the 52 selections in this set reflects again the astonishing versatility of Dinah Washington—her self-proclaimed ability to “sing anything, anything at all.” It has been said that Dinah was tough and temperamental, and that she had a demanding and even domineering personality. But when it came to dealing with the awful material she sometimes was handed, she had the patience of an angel. Again and again, we must marvel at what she was able to put into and get out of such material. Only Louis Armstrong and Billie Holiday could equal Dinah's ability to triumph over mediocrity.

Fortunately, she was also given many fine standards and good pop songs of the day to work with, and of course there was always a healthy dose of the blues. Moreover, she

almost always made sure she was accompanied by musicians of high caliber. Musicians loved her, and she loved them in return (and not just the ones she married). Few singers gave so much solo space to their accompanists, even in commercial settings. This may be something she learned from the classic records by Billie Holiday, who was her idol, though by the time Dinah began to record, Billie herself had become much less generous in featuring instrumental solos on her recordings.

We begin with a session that exemplifies these comments. Of the four tunes, one is an undistinguished pop, one a “cover” of a country & western hit, one a fine old standard, and one an original blues. The band consists of Dinah's excellent working rhythm section (augmented by a good unknown guitarist) and three stars from Duke Ellington's band (which must have been in Chicago at the time). Whoever the uncredited arranger was he deserves high praise for a job well done.

The instrumental star is Paul Gonsalves, but on My Song, Russell Procope gets the spotlight, and he responds with a Hodges-like attack

and tone. Dinah sings with marvelous conviction. Half As Much never had it so good: a hip chart; great introduction, obligato and solo by Paul (a deep player), and much soul from Dinah. I Cried For You is a masterpiece, Dinah and Paul evoking the spirit of Billie and Lester. The full chorus by the tenorist is a blend of abstract musical thought and down-home feeling. Billie is in Dinah's mind on Gambler's Blues as well; the fourth chorus is borrowed from Fine And Mellow. But the rest of the lyric is strictly Dinah, who liked to roll the dice and, as always, knew what she was singing about.

The next date is not up to this high level, but yields one gem, coincidentally in the shape of an Ellington classic. Dinah comes on so strong on Don't Get Around Much Any More that she almost sounds angry (perhaps because the band has been playing rather sloppily; they pull themselves together here). But what a performance! She tips her cap to Al Hibbler, who introduced this song, by pronouncing the “any” of the title as “enty”—a Hibbler special. The other numbers don't give her as much to work with, but once again she takes

command, and it's amazing how much she manages to put into Ain't Nothing Good, which has some fine piano work, probably by Beryl Booker. Jimmy Cobb's drumming is great throughout, but the tenor soloist on the first three tunes is hard to identify—a tough Chicago player with a touch of Dexter in him.

Paul Quinichette, on the other hand, is easy to spot on the next session, which takes us to New York. Cobb and the excellent bassist Keeter Betts are again on hand, but with all due respect to Candido, a fine Latin percussionist, the bongos don't add much to the musical mix. And organist Jackie Davis is not really a jazz player. This is an r & b session, with the emphasis on rather naughty blues lyrics. T. V. Is The Thing is the best of the lot, and the unissued alternate take offers somewhat different lyrics, adds a vocal group and bongos, and has a cute spoken ending by Dinah. Her best singing comes on Feel Like I Wanna Cry, with nice touches by Quinichette.

Though the next three cuts seem to have been recorded on the same day, an unknown trombonist was added, and the tenor is no longer Quinichette,

but another man with an oddly convoluted style who also seems to move around in front the microphone. Lean Baby is an attempt to put lyrics to an instrumental hit (by Billy May's band, and also by Illinois Jacquet)Dinah does her best, but the tune worked better without words. I Ain't Goin' To Cry No More was her last collaboration with Jimmy Cobb for a while, and one can perhaps interpret the lyrics as a goodbye. But only a temporary one—though their romance was over, these two would work together again, and Dinah later described the drummer as one of the finest men she knew.

Quinichette's definitely back for the June 17, 1953 date, and is well featured on the two standards recorded that day. Organist Davis and bassist Betts are also repeaters, but the drums are now in the good hands of Ed Thigpen, and the pianist is Sleepy Anderson. Candido's back, too. I don't care for the studio balance on this session; the accompanists are too forward. But Dinah triumphs anyhow; these songs were both done by Billie and she knew them well.

A dumb vocal group gets into Dinah's way on the 'next date, with

unknown personnel including a good trumpeter. Dinah's authoritative entrance on Set Me Free is alone worth the price of admission, and she interacts nicely with the tenor sax. More interesting is Since My Man Has Gone And Went, This is a calypso number, and thus gives us yet another example of Dinah's command of all possible styles. She has fun here, and sounds quite authentic in the West Indian idiom.

Still more versatility is on display next. Dinah's professional career began in church, and she must have sung Silent Night and The Lord's Prayer many, many times. Undoubtedly, however, with better accompaniment; the choir behind her here sounds strictly white, and the arrangement on Prayer is, to put it gently, in rather poor taste. Yet Dinah's projection, sincere feeling, perfect diction and pitch, and tastefully "correct" approach to this material makes these renditions worthy contenders to Mahalia Jackson's interpretations, though Dinah's voice lacks the majestic weight of the great gospel master.

Back to the blues, accompanied by a big band featuring a good rhythm

section (fine drumming) and a tenor soloist who resembles but is not Lockjaw Davis. Dinah is in a good mood here, and carries it over to the next session, which also begins with two blues numbers, both of a humorous and rather risqué nature. Short John is a follow-up to Dinah's salacious hit, Long John, but the hero is now a doctor rather than a dentist. She leaves no doubt as to the nature of the prescription, and a good guitar assists with the operation. Old Man's Darling is very funny, and has a wild ending; the tenorist might be Eddie Chamblee. Love For Sale has good piano; this may be Junior Mance, who joined Dinah in 1954 and enjoyed working for her, learning about the blues and savoring the singer's famous cooking as well. She deals with Cole Porter's song as if she truly understood it, which can't be said for all singers who've tackled it. Our Love Is Here To Stay also gives her the chance to do justice to a great song with a great lyric; the tempo's very slow, but she never allows it to sag. At the end, everybody gets corny except Dinah!

Corny is the word for the vocal group that gets into the act on the

next session, and for the material as well. These are weak numbers, but Dinah manages to make Such A Night both believable and sexy; she has fun with its silliness. Until Sunrise is worse, and has some Hawaiian guitar effects (this might be George Barnes), but dig Dinah's ending—she's in perfect tune, while the vocal group is way out of it. One Arabian Night is saddled with an incredible lyric, but Dinah is unflappable. A good, Lesterish tenor pops up briefly, as does a trumpet which is unmistakably Clark Terry.

After this, both we and Dinah are ready for something better. The saviour in this instance was producer Bob Shad, who firmly believed that Dinah was a great jazz singer and set out to prove it to the critics (the public, especially the Black public, did not need to be convinced—they already knew). Shad had been entrusted with Mercury's new EmArcy jazz label, and decided to surround Dinah and her superb trio with some righteous hornblowers. The cast was no doubt a result of consultations with Miss D, for the trombonist, Gus Chappell, was an old friend of the singer. They had attended Wendell Phillips High School

in Chicago together, and he had nominal leadership of the bands on some of her first Mercury sessions. Two Ellingtonians were chosen: Clark Terry was signed to EmArcy, and had of course already recorded behind Dinah. Rick Henderson, from Washington, D. C., was not as well known, but Clark probably recommended him and he was, I'm sure, responsible for the arrangements (he'd done some writing for Ellington and was very accomplished in this respect). As a soloist, he sounds equally influenced by Charlie Parker and Benny Carter, with a touch of Hodges, too—sort of in between swing and bop. The fourth hornman, Eddie "Lockjaw" Davis, was beginning to make a name for himself, both with his own records and with Count Basie, but not yet made his full impact—this session helped. Though this was Shad's first jazz session with Dinah, it was issued after the second one, under the title "After Hours With Miss D".

Just four tunes were cut, giving everyone ample space to stretch out. We start with an Ellington tune, and Henderson's arranged introduction to Let A Song Go Out Of My Heart is

nice, as is the relaxed tempo. Dinah sings with boppish backgrounds, swinging from her first note. Henderson begins the solo sequence, offering Parkerish ideas with a pre-Bird tone. Clark come up with a great opening, and fashions a completely original solo that partakes of both bop and Armstrong. Mance's outing is marred by an out-of-tune piano (this was corrected later) but swings well, and then Lockjaw enters gruffly, but also shows off his sense of humor. Dinah, when she come back seems to be saying, "Hey, I'm here, too!" She proceeds to show that she can match the instrumentalists when it comes to ideas and phrasing.

A Foggy Day, one of the Gershwin Brother's last masterpieces, begins with Dinah doing the pretty verse out-of-tempo. She swings into 4/4 for the chorus and gets things moving—I love the way she pronounces "foggy." Terry gets off another fine solo, and Chappell, is his first outing, shows traces of Bill Harris and a warm sound. Betts and Mance split a chorus, both doing well, and then Henderson takes two, during which he experiences some intonation problems. Lockjaw has no such

troubles and tips his cap to Ben Webster. Then Dinah comes back, hollering, and builds to a splendid climax, ending a la Louis—the ancestor of all true jazz singing.

Bye, Bye Blues, especially at this fantastic tempo, is not what one might consider a singer's vehicle. But look out! After Clark's opening solo, Dinah shows she can handle it. Following her two sensational choruses, Lockjaw almost sounds breathless. Chappell gets into J. J. Johnson here, but the trmpo's too much for him, and he gives up along the middle. Terry jumps in to the rescue and again shows his absolute mastery of speed, in his own language. Henderson starts off fleetly, but takes one chorus too many; here it's Dinah who comes to the rescue. Fired up, she does some amazing things; her second chorus is phrased like a trumpet—or a boxer! The ending is a happy one, and this entire performance is like a definition of the spirit of jazz. I'd like to hear another singer attempt this tempo and swing as hard as Dinah did. She more than held her own.

Blue Skies ends this marvelous session. Dinah begins out-of-tempo, but with a distinctive rhythmic thrust to

every note, backed by good bowed bass. As she moves into tempo, her time is a model of relaxation. Chappell plays his best solo of the date, Lockjaw is in fine form, and Terry builds a statement that is shaped like an arc, swooping up and then down again. Betts shows what he can do; this is an underrated man. The piano has been tuned, and Mance responds with fine work. Henderson now sounds a bit like Pete Brown. Dinah has a nice hoarse edge on her voice as she returns to bring this Irving Berlin classic to a proper conclusion. (Let's not forget Ed Thingpen's excellent work on this entire session.)

After this heady trip to the land of jazz, we return to a more normal state of studio affairs. Backed by a good big band including Paul Quinichette and another good tenorman, two guitars (Barry Galbraith and possibly George Barnes) and a rhythm section, now with Wynton Kelly and old friend Jimmy Cobb, Dinah works out on some mostly blues-oriented material. The best of the four cuts is Raindrops, in which Dinah blends gospel and the blues in a way that Ray Charles certainly must have listened to, and listened well. Quinichette does the

tenor work here; on What A Great Sensation, it's the other man, who has a sense of humor to which Dinah responds. Big Long Slidin' Thing is a very raunchy blues, even for Dinah, and trombone and guitar echo the sexual imagery.

Our old nemesis the vocal group crops up again next, with Hal Mooney in charge of the studio band. We start with a good ballad, Dream, on which the voices don't do too much harm and a good baritone sax plays lead. I Don't Hurt Anymore was a big hit for Dinah; her woman fans especially identified with this kind of mood. A very good drummer is present here. Soft Winds is another instrumental with added lyrics, this time from the repertory of the great Benny Goodman Sextet with Charlie Christian. The arrangement could have been better, but Dinah picks a fine tempo and does her best, and the rhythm section is good. A muted trumpet engages her in some call-and-response patterns. My favorite cut is If It's The Last Thing I Do, a good song on which Dinah sets a mood. The trombone might be her old friend Chappell.

We conclude this chapter of the Dinah Washington Story with another

terrific jazz session produced by Bob Shad. Again, he combined Dinah with some of his other EmArcy artists, notably the Clifford Brown-Max Roach Quintet, to which he added trumpeters Clark Terry and Maynard Ferguson and altoist Herb Geller, plus Junior Mance and Keeter Betts from Dinah's trio. He also invited a studio audience, no doubt checking the guest list with Dinah. It's Shad who introduces the performers, and if he sounds a little like Norman Granz, it's understandable—the concept of the date is very much inspired by Jazz at the Philharmonic. In a sense this was Dinah's first “live” recording, and she certainly responds to the presence of an audience, giving us a feeling of what it was like to “see” her in action.

This session lacks the tightness and intensity of the June 15th one, but makes up for that in spontaneity and unpredictability. But while there is an impromptu looseness to the proceedings, Dinah is always in control. She starts off I've Got You Under My Skin with just Max Roach behind her, showing off her perfect intonation. Then first bass, then piano join in, maintaining the Latin beat. For the instrumental solos, the rhythm

switches to 4/4. A trumpet party ensues, starting with Clark, then Maynard, then Clifford, then exchanges of “fours” in the same order. Clifford's in wonderful form. Dinah comes back, moving in and out of tempo, then tags it with the trumpets behind her.

No More, a song introduced by Billie Holiday, is sung by Dinah in Billie's spirit; she gets beautiful, subtle backing from Clifford, with a cup mute. Darn That Dream begins with a full chorus by Harold Land's tenor; it's one of his best ballad solos. Then Dinah takes over, showing she could be tender, too. Her “How do you think it's going to work out?” indicates she wasn't quite sure about You Go To My Head. But it works out just fine, especially her opening out-of-tempo chorus. Her next chorus is in samba time, but we go to 4/4 again for the horn sequence of Geller (a bit like Konitz), Mance, Terry, Land, Brown and Betts, then Dinah again in two tempos.

Lover Come Back To Me is fast, Dinah working well with Max. Terry takes his best solo of the day, followed by smooth Land and fluent Brown, a bass duet, Geller a la Bird,

and Maynard without high-note gestures, then Max, and what sound like two pianos. Dig Dinah's bridge as she comes back, and the way she punches out the last eight bars, jam ensemble behind her. In contrast, her single chorus (with rhythm section only) of Harold Arlen's great Come Rain Or Come Shine is masterly ballad singing, with a touch of "soul" intensity—compare this to Ray Charles's version, and see if you don't agree that Ray was a Dinah fan!

Crazy He Calls Me is the only recorded example of Dinah's famous takeoff on Billie Holiday. She loved Billie, and this is not a malicious parody, though there is humor in it. It's a perfect impression of late Billie, shaky vibrato and all, and Dinah's opening comment ("I'll goof if you cut it!") indicates that she didn't mean for it to be taped. Still, neither she nor Billie would mind, I'm sure. Geller joins in on the last eight of Dinah's first chorus and takes a solo before she returns on the bridge. As if to make amends, she follows with No Greater Love, another song identified with Billie, and done with utter seriousness and passion.

The session ends with I'll

Remember April (along with Crazy a Koyama discovery). Dinah just sing the opening chorus then it's all instrumental. Clifford's two choruses are the highlight, but we also hear from Land, Ferguson (again not showing off), Max, the two pianos together and Geller. The ending threatens to fall apart, but Clifford pulls it together and they fade on a trumpet riff.

Again, Dinah held her own in fast jazz company. The year 1954 was a good one for her; among other things, she signed with agent Joe Glaser, who'd gotten her the first big job with Lionel Hampton. Immediately, her bookings improved, and so did her income. With good records and good jobs, she was on her way to the top. Need we say that the top was where she belonged?

(Mr. Morgenstern is the Director of Institute of Jazz Studies, Rutgers University)

DINAH WASHINGTON DISCOGRAPHY: PART 3 (1952-1954)

Compiled by Kiyoshi Koyama

Note: * Previously unissued

Dinah Washington(vo) acc. by Jimmy Cobb Orchestra: Clark Terry(tp) Russell Procope(cl, as) Paul Gonsalves(ts) Beryl Booker(p) Keter Betts(b) unknown(g) Jimmy Cobb(ds)

		Chicago, c. Summer 1952
9247-4	My Song	8294 *
9248-6	Half As Much	— *
9249-4	I Cried For You	70046 Wing MGW12140
9250-	Gambler's Blues	— Merc MG20247

Note: Merc 8294 released on Aug. 7, 1952.

Dinah Washington(vo) acc. by unknown Orchestra: include(tp) (as) (ts) (bs) possibly Beryl Booker(p) Keter Betts(b) Jimmy Cobb(ds)

		Chicago, c. early 1953
9580-	You Let My Love Grow Cold	70125 *
9581-7	Surprise Party	— *
9582-	Don't Get Around Much Anymore	Merc MG20829
9583-5	Aln't Nothing Good	70125 *

Note: Merc 70125 released on March 11, 1953.

Dinah Washington(vo) acc. by Paul Quinichette(ts) unknown(p) Jackie Davis(org) Keter Betts(b) Jimmy Cobb(ds) Candido Camero(bgo)

		New York, June 10, 1953
9790-5	Fat Daddy	70214 Merc MG20247
9791-9	Go Pretty Daddy	— MG20829
9792-7	T. V. Is The Thing (*)	— *
9792-12	T. V. Is The Thing	70214 MG20247
9793-1	Feel Like I Wanna Cry	70329 Wing MGW12140

Note: (*) unknown male vo. group added on Master 9792-7.

Similar as above: also added unknown(tb-1) unknown mixed vo. group(-2)

			Same date
9794	Lean Baby-1, 2	70175	Wing MGW12140
9795	Never, Never-2	—	—
9797	I Ain't Goin' To Cry No More		Merc MG20829

Note: Master No. 9796 not assigned.

Dinah Washington(vo) acc. by Paul Quinichette(ts) Sleepy Anderson(p) Jackie Davis(org) Keter Betts(b) Ed Thigpen(ds) Candido Camero(bgo-1)

			Chicago, June 17, 1953
9870	Am I Blue		EmA MG36028
9871	Pennies From Heaven-1		—

Dinah Washington(vo) acc. by unknown (ts) (tp) (p) (b) (ds) (bgo) (vo. group) c. June-July 1953

9920	Set Me Free		Merc MG20829
9921	Since My Man Has Gone And Went	70284	*

Dinah Washington(vo) acc. by unknown choir with(celeste-1) (g-2) (b-3) only.

			c. late Summer 1953
10129-4	Silent Night-1	70263	*
10130-10	The Lord's Prayer-2,3	—	*

Note: Merc70263 released on Oct. 29, 1953.

Dinah Washington(vo) acc. by unknown orchestra feat. unknown(ts)

			c. late Summer 1953
10131-4	My Man's An Undertake	70284	Wing MGW12140
10132-5	Mean And Evil		*

Dinah Washington(vo) acc. by unknown Orchestra: possible collective personnel include Clark Terry(tp) Eddie Chamblee(ts) Jackie Davis(org) Junior Mance(p) Keter Betts(b) unknown(g) Ed Thigpen(ds)

			c. Feb.~March 1954
10242-8	Short John	70329	Wing MGW12140
10243	Old Man's Darlin'		MG20829
10244	Love For Sale		EmA MG36028
10245-3	Our Love Is Here To Stay		—

Dinah Washington(vo) acc. by unknown Orchestra and vo. group(-1) possible personnel include Clark Terry(tp) George Barnes(g)

			c. March 1954
10386	Such A Night-1	70336	*
10387	Until Sunrise-1	—	Merc MG20120
10388	One Arabian Night		MG20829

Dinah Washington(vo) acc. by Clark Terry(tp) Gus Chappell(tb) Rick Henderson(as) Eddie Lockjaw Davis(ts) Junior Mance(p) Keter Betts(b) Ed Thigpen(ds)

			New York, June 15, 1954
10618-9	I Let A Song Go Out Of My Heart		EmA MG36028
10619-11	A Foggy Day		—
10620-4	Bye Bye Blues		—
10621-5	Blue Skies (edited version)		—
10621-5	Blue Skies (complete version)		Merc(J)30JD22~25

Note: 30JD22-25 is a CD release.

Dinah Washington(vo) acc. by unknown Orchestra: possible personnel include Paul Quinichette(ts) Barry Galbraith(g) George Barnes(g) Wynton Kelly(p) Keter Betts(b) Jimmy Cobb(ds)

			New York, June 1954
10651-4	(No, No, No) You Can't Love Two	70392	*
10652-8	What A Great Sensation		*

10653-10 **Raindrops** *

10654-11 **Big Long Slidin' Thing** 70392 *

Dinah Washington(vo) acc. by Hal Mooney Orchestra and unknown vo. group
Possible personnel include Gus Chappell(tb)

Los Angeles, August 3, 1954

10862-3 **Dream** Wing MGW12140

10863-4 **I Don't Hurt Anymore** —

10864-5 **Soft Winds** 70906 Merc MG20133

10865-9 **If It's The Last Thing I Do** 70600 *

Note: MG20133: Swinging for the King(Various Artists)

Dinah Washington(vo) acc. by Clifford Brown(tp), Maynard Ferguson(tp), Clark Terry(tp) Junior Mance(p) Keter Betts(b) or George Morrow(b) Max Roach(ds)
Los Angeles, August 14, 1954

10901 **I've Got You Under My Skin** EmA MG36000

Maynard Ferguson(tp) Clark Terry(tp) out, same date

10902 **No More** EmA MG36000

Harold Land(ts) added, Richie Powell(p) replaces Junior Mance(p) also Clark Terry(tp) Maynard Ferguson(tp) Herb Geller(as) added for ensemble part, same date.

10904 **Darn That Dream** EmA MG36002

Clark Terry(tp) Herb Geller(as) added Junior Mance(p) replaces Richie Powell(p) probably Maynard Ferguson(tp) added for ensemble part, same date.

10905 **You Go To My Head** EmA MG36000

Maynard Ferguson(tp) added, Junior Mance(p) and Richie Powell(p), Keter Betts(b) and George Morrow(b) alternate, same date.

10907 **Lover Come Back To Me** EmA MG36000

Richie Powell(p) George Morrow(b) Max Roach(ds) only, same date.

10908 **Come Rain on Come Shine** EmA MG36000

Herb Geller(as) added, same date.

10909 **Crazy He Calls Me** Merc.(J)195J-2

Herb Geller(as) out, Junior Mance(p) replaces Richie Powell(p), same date.

10910 **There Is No Greater Love** EmA MG36000

Clifford Brown(tp) Maynard Ferguson(tp) Clark Terry(tp) Herb Geller(as) Harold Land(ts) Junior Mance(p) Richie Powell(p) Keter Betts(b) or George Morrow(b) Max Roach(ds), same date.

10911 **I'll Remember April** Merc.(J)195J-2

Note: 195J-2 released as Clifford Brown All Stars: Jams 2.

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● MY SONG

You told me you would leave me here in tears.
Now you've gone and hours seem like years,
So darling I sing my song.

You're leaving made my heartbeat low and slow.

Now I wonder where did you go,
Please tell me what is wrong.

chorus:

I still love you.

Won't you please come back to me
Come back where you oughta be.

Don't stay me because you'll always be my own.

I'll love 'til eternity.

You meant that you would leave me here in tears

You're gone and hours seem just like years.
So darling I sing my song.

chorus

I'm waiting to hear you on the telephone,
My hours are lonely since you're gone.
That's why I sing my song.

● HALF AS MUCH

If you love me half as much as I love you,
You wouldn't worry me half as much as you do.

You're nice to me when there's no one else around,
You only build me up to let me down.

If you missed me half as much as I miss you,
You wouldn't stay away half as much as you do.

Now I know I'd never be this blue
If you love me half as much as I love you.

I know that I would never be this blue
If you love me half as much as I love you.

● I CRIED FOR YOU

*I cried for you, and now it's
Your turn to cry over me
Every road has a turning
That's one thing I'm learning

I cried for you, what a fool I used to be

**I found two eyes just a little bit bluer
Found a heart just a little bit truer
I cried for you, and now it's
Your turn to cry over me

[*Repeat]

I cried for you, almost died for you
What a fool I used to be

[**Repeat]

● GAMBLER'S BLUES

I ain't sure I know what love is,
but I think I've got it bad.

I ain't sure I know what love is,
but I sure must have it bad.

Well, it's all just a gamble and that's enough
to drive a woman mad.

They say love is a proposition, say it's strictly
give and take,

Yes, they say love's a proposition,
Claim it's mostly give and take.

Well, my honey took all I gave him.
That proposition stuff's a fake.

Well, I don't claim to be no gambler,
And I ain't hand with a dice.

No, I don't claim to be no gambler,
And I don't know much about the dice.
But I'll wager my man knows,

I ain't the kind to crap out twice.

Say love will make you drink and gamble,
love will make you stay out all night long.

[repeat]

Yes, love will make you do things, baby,
That you know is wrong.

Now you left me with no warnin'

Don't know the reason why,
You just got up one mornin' didn't even say
good-bye.

But I know you baby

I know you made me cry.

Yes, there's other men who want me
But, ooh, how you satisfy.

● YOU LET MY LOVE GROW COLD

One million tears too late

How long did you think I'd wait

I'm sorry baby, you let my love grow cold

How I suffered all alone

At last my blues are gone

I'm sorry baby, you let my love grow cold

*Now that I'm free

Don't come knockin' at my door

Baby, can't you see

You just don't move me no more

**You left me in the dark

With eyes all around my heart

I'm sorry baby, you let my love get cold

[*Repeat]

[**Repeat]

I'm sorry baby

You let my love get cold

● SURPRISE PARTY

I had a surprise party for my baby,
The gang promised not to put my baby wise.
Now they're talking about the way it turned
out,

What a complete surprise.

Some intimate friends came to greet my baby,
I was as busy as a bee around the hive.

I took a look at the clock,
and tickety tock,

My baby was about to arrive.

There were flowers on the table,

Something extra special on ice.

I was glad that I was able to have something
nice,

Including chicken and rice.

Had everything all set and then we waited,
I was delighted and excited as could be.

But when my baby walked in with somebody
else,

The most surprised party was me.

I had real pretty flowers sitting on the table,
Something extra special cooling on ice.

I was glad that I was able to have something
nice,

Including chicken and rice.

Had everything all set and then we waited,
I was delighted and excited as could be.

But when my baby walked in with somebody
else,

The most surprised party, yes, I was doggone
disgusted,

I found my baby couldn't be trusted.

He played a dirty trick on me.

● DON'T GET AROUND MUCH ANYMORE

Missed a Saturday dance
Heard they crowded the floor
I couldn't bear it without you
Don't get around much anymore
Thought I'd visit the club
Got as far as the door
They all asked me about you
Don't get around much anymore

*Darlin', I guess my mind's more at ease
But never the less, why stir up memories
Been invited on dates
Might have gone, but what for
It's awfully different without you
Don't get around much anymore

[*Repeat]

● AIN'T NOTHIN' GOOD

There ain't nothing good about how bad I love you,
I know I'm crazy to keep thinking of you.
I'm wise, you've got eyes for another,
Still I ain't got nobody but you.

There's nothing good 'bout how bad I need you.
Can't help but wonder where this love will lead to.
Oh yes, nothing less than a heartache.
Still I hang around to see it through.

I say to myself, pardon me, your teardrops are showing.
Hey there, heart of mine, where you going?
Way this romance looks to me it's just not in the books for me.

Ain't nothing good 'bout how bad I love you.

I might as well reach for the stars above you.
I'm yours, it was meant to be.
It's bad but you look good to me.

I say to myself, pardon me your teardrops are showing,
Hey there heart of mine, where you going?
The way this romance looks to me it's just not in the books for me.

Ain't nothing good 'bout how bad I love you.
Might as well reach for the stars above you.
I'm yours. It was meant to be.
It's bad, but you look good to me.

● FAT DADDY

Fat daddy, bring it home to me
Fat daddy, bring it home to me
Yes, I'm blue, cold and in misery

I've been walkin' around all day
Lookin' for you, baby
I've been walkin' around all day
Lookin' for you, sweet thing
I walk the streets till my feet get sore
Cried and cried, I can't cry no more
Fat daddy, bring it home to me

Fat daddy, you been gone too long
Fat daddy, you been gone too long
Yes, I found out
That I done you wrong

I been walkin' around all day
Lookin' for you, baby
I been walkin' around all day
Lookin' for you, sweet thing
I got men who are younger, handsome too
But they just don't move me like you do
Fat daddy, please come back to me

I need your lovin' every night
Need your arms to hold me tight
You're fat and 40 over the hill
But you're my meat and I love you still
Fat daddy, bring it home to me
'Cause I'm blue, cold and in misery

Say Long John claims to be your pal
But he's been tryin' to steal your gal
Told Long John to his face
Ain't no man can take your place
Fat daddy, bring it home to me
'Cause I'm blue and cold and in misery

● GO PRETTY DADDY

Go on pretty daddy, go before my love comes down.
Go on with yourself, go before my love comes down.
'Cause, when I get this feeling, it ain't too safe for you to be around.
Well, I heard about your reputation
All the other girls all fall for you.
If you think you can upset me,
Well, I've got news for you.
Go on pretty daddy, go before my love comes down.
'Cause when I get this feeling, it ain't safe for you to be around.
They say I'm like a tiger, when I get loving on my mind.
So you better take my warning,
'Cause you see I'm not your kind.
So, go on pretty daddy, go before my love comes down.
'Cause, when I get this feeling, it ain't too safe for you to be around.
Well, I spread my love and sweeting,

In Portugal and Spain, from sunny California
to the rock bound coast of Maine.
Broke it up in Monte Carlo, Argentina, and Peru,
even went to Paris,
Taught the French a thing or two.

So, go on pretty daddy,
Can't you read the danger sign.
'Cause if I give you what you want,
I'll sweat and make you lose your mind.

● TV IS THE THING

If you wanna have fun, come home with me
You can stay all night and play with my TV
*TV is the thing this year, this year
TV is the thing this year
Radio was great, now it's out of date
TV is the thing this year

Last night I was watchin' old Tom Mix
My TV broke, I was in a fix
I got on the phone, called my man
Said, get here daddy, fast as you can

[*Repeat]

Now he turned my dial to channel one
I knew that this was gonna be fun
He turned my dial to channel two
That station thrilled me through and through
He moved one notch to channel three
I said, how I love what you're doin' to me
He said, wait a minute, let's try channel four
Just about the time someone knocked on the door

[*Repeat]

The way he eased into channel five
That man must of had fluid drive
He moved once more to channel six

Then he opened up his bag of tricks
On channel seven the show was late
But we got our kicks on channel eight
He turned my dial to channel nine
Said baby, your set is fine
He moved on up to channel ten
Then we started all over again
He finally hit channel eleven
I cried, mama, he treats your daughter good

[*Repeat]

Baby, my TV set will need fixin' just about
this time every night

● FEEL LIKE I WANNA CRY

Feel like I wanna cry,
Ain't got no more tears to shed.
I just stand and close my eyes,
By my aching head.
Can't stand this being alone,
Don't want no one but you around.
'Cause my aching heart starts bleeding,
and my tears start rolling down.

Tell me what am I gonna do,
If he don't come home tonight?
Well, I guess I'll have to pray,
that he'll do the thing that's right.
Well, I like so much to be happy,
and the good Lord knows how hard I try.
But, when I think about my lost love,
I feel like I wanna cry.

Tell me what I'm gonna do,
If he don't come home tonight?
Guess I'll have to fall down on my knees to
pray,
That he'll do the thing that's right.

Well, I love, I love to be happy.

Good Lord, you know how much I try.
But when I think about my lost love,
I feel like I wanna cry.
Oh, when my mind run cross my baby,
I feel like I want to cry.
Yes, and the tears come rolling down.

● LEAN BABY

My lean baby is tall and thin,
Five feet seven and bone and skin.
But then he tells me maybe he loves me,
I feel as girly as a girly can be.

He's so skinny, he's so drawn.
When he stands sideways you think he's gone.
But when he calls me baby, I feel fine,
To think he's frantically romantically mine.

He's slender, but he's tender,
He makes my heart surrender.
And every night when I hold him tight,
The feeling is nice, my heart can go round
twice.

My lean baby, he's so slim,
A broomstick's wider compared to him.
But when he starts to kiss me then I know,
I love him, so I'll never ever let him go.

[Repeat]

● NEVER, NEVER

Never, never, never
Never say you're through with me.
Never, never, never
Never say you're through with me.
'Cause baby, baby, baby
I could never ever set you free.

If you leave me pretty baby,

Life would never be the same.
I said if you leave me daddy,
Life would never ever be the same.
'Cause it would hurt me,
Everytime I'd hear somebody call your name.

Oh Lord, have mercy,
God have mercy on me.
Please, I said, Lord have mercy,
Please have mercy on me.
Just take me on home,
'Cause I'm tired of this misery.

● I AIN'T GOIN' TO CRY NO MORE

Well it's your turn to cry 'cause I ain't gonna
cry no more.
Yes, it's your turn to cry 'cause I ain't gonna
cry no more.
I've found someone to love me,
he's waiting at my front door.
I'm gonna lock the door, throw away the key,
Put out all the lights, while that man makes
love to me.
I want to hold him tight,
We're gonna talk some trash,
When he satisfies my soul,
I'm goin' to give him all your cash.
It's your turn to cry 'cause I ain't gonna cry
no more.

I'm goin' to give him all your suits,
Give him all your shoes,
Give him all you loving and I hope you get the
blues.
I gonna give him your new coat,
Give him your diamond ring,
Give him your pajamas,
I'm going to give him everything.
Yes, it's your turn to cry 'cause I ain't gonna

cry no more.

Go ahead and weep, 'cause I ain't gonna weep
no more.
Cry your eyes out, 'cause I ain't gonna weep
no more.
I've got a handsome lover and he knows what
I'm longin' for.
Yes, I gave you every chance to make me
happy from the start,
You acted like a fool and almost broke my
heart.
This is good-bye, yes, it's your turn to cry.

● AM I BLUE

Am I blue, am I blue
Ain't these tears in my eyes tellin' you
Am I blue, you'd be too
If each plan with your man done fell through

*There was a time I was the only one
And now I'm the sad and lonely one
Lordy, was I gay till today
Now he's gone and we're through
Am I blue

[*Repeat]

Am I blue, am I blue

● PENNIES FROM HEAVEN

Everytime it rains it rains
Pennies from heaven
Don't you know each cloud contains
Pennies from heaven
You'll find fortune fallin' all over town
Be sure that your umbrella is upside down
*Trade them for a package of sunshine and
flowers
If you want the things you love you must have

showers
So when you hear it thunder, don't run under
a tree
There'll be pennies from heaven
For you and me
[*Repeat]

● SET ME FREE

Set me free, set me free,
If you don't want me sweetheart,
Then set me free, set me free, set me free.
If you don't need my love,
Then let it be, let it be, let it be.
All my love I had, I wasted on you,
My mind kept saying you were false and
untrue.
So, if you don't love me sweet heart,
Then set me free, set me free, set me free.

If you don't love me sweetheart,
Set me free.
Love me or leave me or just let me be.
And if you are tired, tired of me, let me be.
My thoughts are hazy, it's driving me crazy.

I'm goin' round in circles 'cause you treat me
so unkind.
I wish you'd tell me why, because I'm about
to lose my mind.
If you don't love me sweetheart, then set me
free.
No, if you don't love me, why don't you set
me free.

● SINCE MY MAN HAS GONE AND WENT

Since me man done gone and went
Then I know he look to me for event

And with his new fit tease for sent.
I feel like an accident

I never knew how much who costed
'Til that icebox stood defrosted
I just like a bee that losted
Since me man and gone and went

I'm feeling quite disgusted
Those fellas can't be trusted
Me rusted heart is busted
Since me man done gone and went

Since me man has gone and went
In the park I pitched me tent
Me last half dollar will soon be spent
Since me man has gone and went

You never missed the water
Until you well run dry
That robber makes me heave a sigh
He never even stopped to say good-bye

Since me man done gone and went
That lean man wasn't soul convent
I'm not only broke but I'm badly bent
Since me man done gone and went
Since my man done gone and went
I know you're feeling sad and mad and
broken hearted.

● SILENT NIGHT

Silent night, holy night,
All is calm, all is bright.
Round yon virgin Mother and Child.
Holy infant so tender and mild.
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight.

Glory streams from heaven afar.
Heavenly hosts sing halleluah.
Christ, the Savior is born,
Christ, the Savior is born.

● THE LORD'S PRAYER

Our father, which art in heaven,
Hallowed be thy name.
Thy kingdom come, thy will be done,
On earth as it is in heaven.

Give us this day our daily bread,
And forgive us our debts,
As we forgive our debtors.
And lead us not into temptation,
But deliver us from all evil.
For thy is the kingdom and power
And the glory forever.
AMEN

● MY MAN'S AN UNDERTAKER

You better stop knocking on my door at night,
You better keep you mouth shut,
Good and tight.
My man's an undertaker and he's got a coffin
just your size.

Well, you better not brag aout the times we've
had,
'Cause that'll only make Mr. Rice real mad.
My man's an undertaker, and he's got a coffin
just your size.

I threw your old clothes out on the dump,
Now you can go and sit on a stump.
I put another cushion on your easy chair,
'Cause where you used to sit is Mr. Rice is
sitting there.
You promised me a carpet, all you did was

scheme,
The only time I rode was in my dreams, now,
My man's an undertaker, and he's got a fleet
of limousine.

I moved his business over here,
Just to have him kinda near.
Down in the cellar where it used to be bare,
Now Mr. Rice keeps his coffins there.
My man will come and get you in his big
black hearse,
Take you out of the house where your feet go
in first.
My man's an undertaker,
He's got a coffin just your size.
He's got a coffin just your size.

● MEAN AND EVIL

Well you're mean and you're evil
You're a cheat and deceiver
That's why I'm gonna leave you
I'm tired of you're lying talk

Why don't you treat me sweetly
Instead of scold and beat me
That ain't no way to treat me
You see, I'm tired of you're lying talk

Take your arms from across my back
I'd rather feel the steel from the railroad
track
You got lips that are sweet and hair that
waves

Just the kind of loving every good girl craze

But you're mean and you're evil
You're a cheat and deceiver
That's why I'm gonna leave you
I'm tired of you're lying talk

If you make a blackhead bone or rabbit foot

of two
Dollars that are green to make me stay with
you
You have to tie my feet, you have to tie my
arms.
You're just the same old snake you've got to
many charms

And you're mean and you're evil
You're a dirty cheat and deceiver
You see, I'm gonna leave you
Cause I'm tired of your lying talk

● SHORT JOHN

Short John is my doctor, and he sho' is good
to me.

Yes I put Long John down, Short John's my
man and he sho' is good to me.

When I treat him right, I get the home
treatment for free.

He examines me carefully,
Takes care of my ills,
Yes, he examines me carefully,
And he takes care of my ills.
Well, he checks me all over
And he gives me the right size pills.

He said lay down, stretch out,
Please don't look so sad.
Yes, I lay down, I stretched out,
And I stopped looking so sad.
'Cause the medicine he gave me was enough to
drive most woman stark raving mad.

Now the other doctors checked me out.
'Cause they found nothing wrong,
When Short John look me over,
I got up and wailed another song.
I cried, doctor, I kept singing, doctor, I need

a treatment right away.
Oh you treat me so good, I could stand your
treatments every day.
I was tired and sick, I could hardly talk.
He gave me my right size pill, I jumped and
started to walk.
And wailed, doctor, ooh doctor, another
treatment right away.
Yes, you treat me so good. I could stand those
treatments everyday, oh yes.

● OLD MAN'S DARLIN'

I'd rather be an old man's darlin',
Ain't goin' to be no young man's slave.
I'm gonna treat him like a little baby,
And he's headin' to an early grave.
I don't mind grandpa trembling,
Gotta lots of time on my hands,
'Cause he give me his bankroll and I give him
back his rubberband.
You ought to see my toys, he gave me just for
joy,
A mink coat to keep me warm,
A house with twenty rooms to keep me from
the storm.

Now, when I walk with grandpa,
I don't mind walking slow.
'Cause I know, it won't be long
And grandpa won't walk this road no more.

My friend got herself a young man,
and things that he should he don't.
I'll be that old man's darlin'
So I could get the things I want.

I'm goin' to treat my granddad like a daddy,
'Cause he's as nice as he can be.
He goes to the bank and draws his money,
and he brings it straight home to me.

Our love is here to stay
'Cause he made out his will to Miss D.

● LOVE FOR SALE

Love for sale
I'm appetizing young love for sale
Got love that's fresh and still unspoiled
Got love that's only slightly soiled
Love for sale

Who will buy
Who would like to sample my supply
Who would like to pay the price
For a trip to paradise
I've got love for sale

Let the poets pipe of love
In their childish ways
Say I know every type of love
Far better than they
If you want the thrill of love
I've been through the mill of love
Old love, new love
Every love but true love for sale
Appetizing young love for sale
If you'd like to try my wares
Follow me and climb the stairs
Love, say I've got love
Yes, I've got love for sale

● OUR LOVE IS HERE TO STAY

It's very clear our love is here to stay
Not for a year
But ever and a day

The radio and the telephone
The crazy movies that we know
Might just be passing fancies
And in time may go

But oh my dear, our love is here to stay
Together we're going
We're going a long, long way
In time the Rockies may crumble
Gibraltar may tumble
They're only made of clay
But our love is here to stay

● SUCH A NIGHT

It was a night, oh what a night it was,
It really was such a night.
The moon was bright, hmm, how bright
It was, it really was such a night.
The night was a night with the stars above
Hmm, he kissed me and I had to fall in love.

Hmm, it was a kiss, oh what a kiss it was, it
really was such a kiss.
How he could kiss, what a kiss it was,
It really was such a kiss.
Just the thought of his lips set me a fire
I reminisce and I'm filled with desire.
*I gave my heart to him in sweet surrender,
How well I remember,
I'll always remember, oh that night.
Oh what a night it was,
It really was such a night.
Came the dawn, and my heart and his love
and the night was gone.
But I know I'll never forget his kiss in the
moonlight.
Such a kiss, oh, oh, such a night.

[*Repeat]

He's gone, gone, gone.
He's gone, gone, gone.
Came the dawn, dawn, dawn,
And the night was gone.
And my heart was gone.

Yes, my love was gone.
And before the morn, oh what a night.

● UNTIL SUNRISE

I will think of you until sunrise
No one else will do as the time flies.
I toss from side to side,
No longer can I sleep,
You running through my mind,
What good is counting sheep?
I can hardly wait until sunrise,
So be there and fair like a blue skies.
Tomorrow when the moon falls,
The sun calls me to you.
Until then, until sunrise with you.

[Repeat]

● ONE ARABIAN NIGHT

*One Arabian night, when the moon is yellow
and fat.

A handsome sheik's gonna kiss my cheek
And he'll wear a turban hat.
On one Arabian night
Said the fortune teller to me.
He'll lead my hand to the Hindu Stand and
buy a ring you'll see.

**Don't rub your eyes it's no mirage
That's a real life camel in my garage.
Comes the dawn, I'm climbin' on,
And the way I ride to my lover's side.

Yes, on one Arabian night, I'm goin' to meet
my baby, I know.
We'll honey moon on a desert dune and he'll
never let me go.

[**Repeat]

[*Repeat]

[**Repeat]

● I LET A SONG GO OUT OF MY HEART

I let a song go out of my heart
It was the sweetest melody
I know I lost heaven
Cause you were the song
Since you and I have drifted apart
Life doesn't mean a thing to me
Please come back, sweet music
I know I was wrong
Am I too late to make amends
You know that we were meant to be
More than just friends
I let a song go out of my heart
Believe me darling, when I say
I won't know sweet music until you return
some day

[Repeat]

I won't know sweet music until you return
some day

● A FOGGY DAY

I was a stranger in the city
Out of town were the people I knew
I had that feeling of self pity
What to do, what to do, what to do
The outlook was decidedly blue
And as I walk through the dreary street alone
It turn out to be the luckiest thing I've known

*Foggy day in London town
Had me low, and it had me down
I view the morning with much alarm
The British museum had lost it's charm
How long, I wondered, could this thing last
But the age of miracles hadn't passed

Oh, suddenly, I saw you standing there
And in foggy London town
The sun was shining everywhere

[*Repeat]

[*Repeat]

● BYE BYE BLUES

*Bye bye blues, bye bye blues
Bells ring, birds sing
Sun is shinin', no more pinin'
Just we two, smiling through
Don't sigh, don't cry
Bye bye blues

[*Repeat]

[*Repeat]

[*Repeat]

● BLUE SKIES

*Blue skies smiling at me
Nothing but blue skies do I see
Bluebirds singing a song
Nothing but bluebirds all day long
Never saw the sun shining so bright
Never saw things going so right
Noticing the days hurrying by
When you're in love, my, how they fly
Blue days all of them gone
Nothing but blue skies from now on

[*Repeat]

[*Repeat]

● (NO, NO, NO) YOU CAN'T LOVE TWO

No, no, no, you can't love two.
Love only one, you can't love two.
Two moons don't shine on one night,

You can't love two and do it right.
No, no, no, you can't love two.

Well, I have you to try to play it fair.
Lovin' on the side just ain't nowhere.
Two suns don't shine in one day,
You can't love two, and make it pay.
No, no, no, you can't love two.

So, if you got a true love and he's really great,
Don't go and get a new love and make another
date.

*Oh, no, no, no, you can't love two.
Love only one, you can't love two.
Two wrongs can't make no one wrong right.
Two days don't come before one night,
No, no, no, you can't love two.

[*Repeat]

You can't love two
You can't love two
No, no, no, you can't love two

● WHAT A GREAT SENSATION

I imagine last night, you held me,
Held me close to you,
I imagine I heard you tell me,
You always love me true.
I imagine I got a feeling, that thrilled me
through and through.
'Cause, only imagination, but,
Oh daddy how you killed me.

*I wish I may, I wish I might
Have the wish, I wish tonight.
If I could, I surely would,
Wish that you were mine for good.

I imagine that if I get you,
First thing I would do is to hold you squeeze

and pet you,
The way I'm longing to.

[*Repeat]

I imagine that if we were headin'
Down the countryside,
I imagine we'd have a wedding,
And I become your bride
I'll never forget the feeling,
My heart will be filled with pride.
Now, it's only imagination.
But oh, what a great sensation.

● RAINDROPS

I don't mind the raindrops
'Cause it's gotta rain sometime.
But, it don't seem to be rainin'
In nobody's yard but mine.
No, and I don't mind the thunder and
lightning
Don't mind how it flash and roars,
But it's too much thunder and lightnin' round
my troubled doors.

My daddy left me, and took the sunshine and
sent a cloudy day.
Ain't seen the sunshine, since my daddy went
away oh no,
While I sit, I'm just crying,
Hoping he'll come back again.
'Cause you can't tell tears for raindrops on
my windowpane.

My daddy left me and took the sunshine,
Sent me a dull cloudy day.
Ain't seen the sunshine, since my daddy went
away.
Well, while I wait, I'm crying
and I hope he'll come back again,

'Cause you can't tell the teardrops from rain
on my windowpane.
This waiting for my daddy, is 'bout to drive
me insane.

● BIG LONG SLIDIN' THING

I've been in every bar,
Been in every honky tonk.
Been trying to find my daddy,
With that broke down piece of junk.
Ask everyone to help me,
Cry, help me if you can.
You'll know my daddy, he's that trombone
playing man.
Where is my daddy, tell me where is my
daddy,
With that big long slidin' thing.
I even ask a man that played a steel guitar
He said that you don't need him to be moved
eight to the bar
He brought his amplifier and he hitched it in
my plug
He pranked it and he pranged it, but he just
wasn't good enough
Cause I need my daddy, need my daddy
With that big, long, slidin' thing
Well, then a knock came at my door,
I said, hmm, my daddy's back,
I opened up the door,
And there stood Piano Jack.
He said, I came to do some tinkling,
On your piano keys, I said,
Don't make me nervous, this ain't no time to
tease.
Just send me my daddy,
Send me my daddy,
With that big long slidin' thing.
Well, the first time he played, I asked him

how it was done.

He said, I blow through here, then I work my
fingers and my thumb,
I slide it right up, then I slide it back down
again,
And I get a lot of wind and the I slide it back
again.
Where is my daddy with that big long slidin'
thing.

● DREAM

Dream when you're feeling blue
Dream that's the thing to do
Just watch the smoke rings rise in the air
You'll find your share of memories there
*So dream when the day is through
Dream and they might come true
Things, never are as bad as they seem
So dream, dream, dream

[*Repeat]

● I DON'T HURT ANYMORE

I don't hurt anymore
All my teardrops are dried
No more walking the floor
With that burning inside
Just to think it could be
Time has opened the door
And at last I am free
And I don't hurt anymore
*No use to deny I wanted to die
The day you said we were through
But now I find you're out of my mind
And I can't believe that it's true
I forgotten somehow that I cared so before
Yes, it's wonderful now
That I don't hurt anymore

[*Repeat]

It's wonderful now
That I don't hurt anymore

● SOFT WINDS

Soft winds whisper sweet words to my love,
Soft winds tell him the dreams
I'm dreaming of,
He's gone too long, out on the blue sea,
Find him soft winds and bring him back home
to me,

*Blow, blow soft winds, out on the blue sea,
Tell him soft winds, I'm sad and lonely,
Since he left me, my heart is empty,
Blow, blow, soft winds, and bring him back
home to me.

[*Repeat]

● IF IT'S THE LAST THING I DO

If it's the last thing I do,
I'll make you mine.
Darling, the first thing is you,
In my design.
Just like the stars guard the moon above me,
That's how I'll guard our love,
So, love me, please love me.

If it's the last thing I do,
I'll take your hand.
And though I won't say a word,
You'll understand.
I'll build a dream just for two,
And then I'll make it come true.
If it's the very last thing I do.

I'll build a dream, just for two,
And then I'll make it come true.
If it's the very last thing that I do on this

earth.

I could show the world how to smile,
Baby, if I had you.

● I'VE GOT YOU UNDER MY SKIN

I've got you under my skin
I've got you deep in the heart of me
So deep in my heart
You're really a part of me
I've got you under my skin
I tried so not to give in
I said to myself this affair never
Will go so well
But why should I try to resist
When darlin' I know so well
I've got you under my skin

*I'd sacrifice anything, come what might
For the sake of having you near
In spite of the warning voice
That comes in the night
And repeats and repeats in my ear
Don't you know, little fool
You never can win
Use your mentality
Wake up to reality
But each time that I do
Just the thought of you
Makes me stop before I begin
Yes, I've got you under my skin

[*Repeat]

● NO MORE

You ain't gonna bother me
No more
Nohow
Love goes just so far
No more

Woke up this morning and found
I didn't care for you
No more
Nohow
Never felt so good before
You're down to my sides
It's over and done
So your highness stepped down
From your throne
That look in your eyes
Don't bother me none
Can take you or leave you alone
From my window
Skies ain't grey no more
Not now
Here's the day
That I've been waiting for
Got only one heart
One heart with no spares
Must save it for loving
Somebody who cares
So you ain't gonna bother me
No more
No more

● DARN THAT DREAM

Darn that dream I dream each night
You say you love me and you hold me tight
But when I awake, I find you're out of sight
Oh darn that dream

Darn your lips and darn your eyes
They lift me high,
Above the moonlit skies
Then I tumble out of paradise
Hm darn that dream

Darn that one-track mind of mine
It can't understand that you don't care

Just to change the mood I'm in
I'd welcome a nice old nightmare

Darn that dream and bless it too
Without that dream I never would have you
But it haunts me 'cause it won't come true
Oh, darn that dream

Oh, darn that dream

● YOU GO TO MY HEAD

*You go to my head
And you linger like a haunting refrain
And I find you spinning round in my brain
Like the bubbles in a glass of champagne
You go to my head
Like a sip of sparkling Burgundy brew
And I find the very mention of you
Like the kicker in a julep or two

**The thrill of the thought
That you might give a thought to my plea
Cast a spell over me
Still I say to myself
Get a hold of yourself
Can't you see
That this can never be
But you go to my head
With a smile that makes my temperature rise
Like a summer with a thousand Julys
You intoxicate my soul with your eyes
Though I'm certain that this heart of mine
Hasn't the ghost of a chance
With this crazy romance
Yet you go to my head

[*Repeat]

[**Repeat]

[**Repeat]

● LOVER, COME BACK TO ME

*The sky was blue and high above
The moon was new and so was love
This eager heart of mine is singing
Lover, where can you be?
You came at last
Love had its day
That day is passed you've gone away
This aching heart of mine is singing
Lover, come on back to me
While I remember every little thing
We used to do
I'm so lonely
Every road I walked along I've walked along
with you
No wonder I am lonely
The sky is blue
The night is cold
The moon is new
But love is old
And while I'm waiting here this heart of mine
is singing
Love, lover, come back to me

[*Repeat]

● COME RAIN OR COME SHINE

I'm gonna love you
Like nobody's loved you
Come rain or come shine
High as a mountain
Deep as a river
Come rain or come shine
I guess when I met you
It was just one of those things
But don't ever beg me
'Cause I'm going to be true
If you'll let me
You're going to love me

Like nobody's loved me
 Come rain or come shine
 Happy together
 On a happy together night
 I won't it be fine
 Days may be cloudy or sunny
 With in or without of the money
 But I'm with you always
 I'm with you
 Come rain or come shine

● CRAZY HE CALLS ME

I'll say I'll move the mountain
 And I'll move the mountains
 If he wan't them out of the way
 Crazy he calls me
 Sure, I'm crazy
 Crazy in love I say
 I say I'll go through fire
 And I'll go through fire
 As he wants it so it shall be
 Crazy he calls me
 Sure I'm crazy
 Crazy in love you see
 *Like the wind that shakes the bough
 He moves me with a smile
 The difficult I'll do right now
 The impossible will take a little while
 I'll say I'll care forever
 And I mean forever
 If I have to hold up the sky
 Crazy he calls me
 Sure I'm crazy
 Crazy in love am I
 [*Repeat]

● THERE IS NO GREATER LOVE

There is no greater love
 Than what I feel for you
 No greater love
 No heart so true
 There is no greater thrill
 Than what you bring to me
 No sweeter song
 Than what you sing to me
 You're the sweetest thing
 I've been known
 And to thing that
 You are mine alone
 There is no greater love
 In all the world, it's true
 No greater love
 Than what I feel for you

● I'LL REMEMBER APRIL

This lovely day will lengthen into evening
 We'll sigh goodbye to all we've ever had
 Along where we have walked together
 I'll remember April and be glad
 I'll be content to know
 You loved me once in April
 Your lips were warm and
 Love and spring were new
 But I'm not afraid of autumn and
 Her sorrow
 I'll remember April and I'll remember you
 The fire will dwindle into glowing ashes
 All flame and love live such a little while
 Though you are gone I won't be lonely
 Oh, I'll remember April and I'll smile

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THE COMPLETE

*Dinah
Washington*

ON MERCURY VOL.3

A Joint Project of Nippon Phonogram Co., Ltd. Japan and PolyGram Records, Inc. U.S.A.

Researched and Compiled by KIYOSHI KOYAMA

Associate Producer: RICHARD SEIDEL

Special Thanks to: DENNIS M. DRAKE (PolyGram Tape Facility)

DONALD ELFMAN and KIYOSHI TOKIWA

Liner Notes : DAN MORGENSTERN

Cover Photo : HERMAN LEONARD

Archives : F.PAUDRAS

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